
ELECTRIC BREAKDANCE

BENJAMIN DEAN TAYLOR

for string orchestra and electronic audio track

Commissioned by

ZIONSVILLE MIDDLE SCHOOL ORCHESTRAS
ASHLEY CARNEY, director

CENTER GROVE MIDDLE SCHOOL CENTRAL BANDS
SAMUEL FRITZ, director

2019

Duration: 1.5 minutes

Music typeset by the composer

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Taylor, Benjamin Dean
- *ELECTRIC BREAKDANCE*, string orchestra and electronic audio track

www.benjamintaylormusic.com

Grade 1.5

Instrumentation

Violin I

Violin II

Viola (or optional Violin III)

Cello

Bass

Electronic audio track (digital file playable on any device) (optional)

Piano Reduction (for rehearsal purposes only)

Duration 1:30

Program Note

What would the music sound like in a dance club on an alien planet? This piece is inspired by that question after I saw an awesome image my friend created of an alien sitting in a giant robotic mech with long legs. The alien looks smug and relaxed - ready to cut some serious dance moves with the flick of his finger on the mech controls!

About the Composer



Benjamin Dean Taylor is a composer of contemporary art music. His energetic, adventurous music provides a uniquely refreshing sonic experience for performers and audiences alike. Trained as a trumpet player and pianist, he performs with and writes music for a variety of chamber ensembles, jazz combos and big bands, wind bands, orchestras, choirs, and experimental ensembles. He received degrees in music composition from Indiana University, Brigham Young University and Bowling Green State University. Dr. Taylor's prizes and honors include winner in the Frank Ticheli Composition Competition, a BMI Student Composers Award, three Barlow Endowment Commissions, and an ASCAP Young Jazz Composer Award. His music is frequently performed in the United States and abroad. Dr. Taylor resides in Bloomington, Indiana, with his wife and four sons.

BENJAMINTAYLORMUSIC.COM

Technical Note - electronic audio track

The electronic audio track is **strongly encouraged** but optional. This work is intended to be as easy and straight-forward as possible for the orchestra director. It can be performed without any special equipment such as microphones, interfaces, mixing board, earbuds, click track, etc. Simply download the electronic track onto a laptop or any portable device that will play back audio and connect that device to speakers. The piece is as simple as hitting play and then following the tempo of the electronic track.

The ideal setup for performance will have a stereo pair of speakers facing the audience (placed on the right and left side of the lip of the stage), and monitor(s) onstage for the conductor and orchestra. During performance, it will be helpful to have an assistant to start the track (and also ride the faders at a mixing board, if available). The track must be able to be heard by the audience at an equal dynamic level to the band so that they are heard as one mega-instrument.

It will be helpful for the orchestra director to give all of the student musicians their own personal copy of the track so that they can get familiar with it and practice with it individually. Distribution of the track in this way is authorized with purchase of this work. The orchestra rehearsal room will need to have the ability to play the electronic track so that the conductor (and ideally the students) can hear the electronics during rehearsals.

ELECTRIC BREAKDANCE

BENJAMIN DEAN TAYLOR
(ASCAP)

$\text{♩} = 76$

If performing without the audio track, begin at m. 5

Violin I

Violin II

Viola
(or optional Violin III)

Cello

Bass

Electronic Track
(opt.)

Press Play *hypnotic robotic groove*

f (optional lower octave)

f

1 2 3 4 5 6

7

Vln. I

Vln. II

Vla.

Vc.

D.B.

Track

7 8 9 10 11 12

A (If performing without the track, please omit these four measures)

B

13

Vln. I

Vln. II

Vla.

Vc.

D.B.

Track

13 14 15 16 17 18

mf

19

Vln. I

Vln. II

Vla.

Vc.

D.B.

Track

19 20 21 22 23 24

f

25 **C**

Vln. I *mf* Soli or Solo tutti

Vln. II *mf* Soli or Solo tutti

Vla. *mf* Soli or Solo

Vc. *mf*

D.B. *mf*

Track *mf* groove continues

25 26 27 28 29 30

31 **D**

Vln. I *f* *mf*

Vln. II *f* *mf* Soli or Solo

Vla. *f* *mf* tutti

Vc. *f* *mf*

D.B. *f* *mf*

Track *f* *mf* groove continues

31 32 33 34 35 36

37 Soli or Solo tutti **E**

Vln. I tutti *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Track *groove continues*

37 38 39 40 41 42

43

Vln. I *V*

Vln. II *V*

Vla. *V*

Vc. *V*

D.B. *V*

Track

43 44 45 46 47 48

49 **F**

Vln. I

Vln. II

Vla.

Vc.

D.B.

Track

(optional lower octave)

49 50 51 52 53

54 **G**

Vln. I

Vln. II

Vla.

Vc.

D.B.

Track

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

groove continues

54 55 56 57 58